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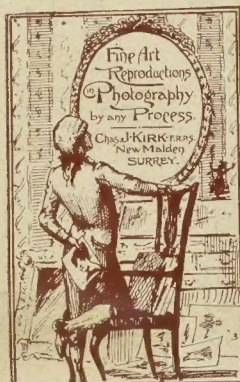
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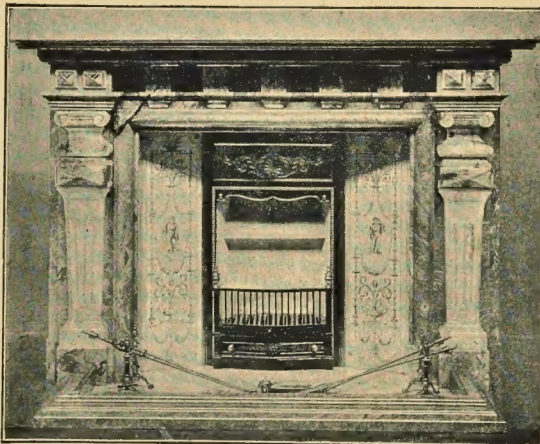
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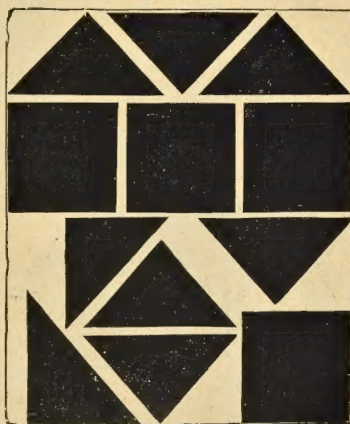
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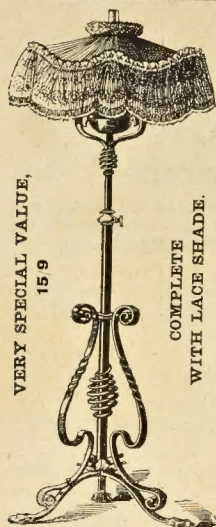
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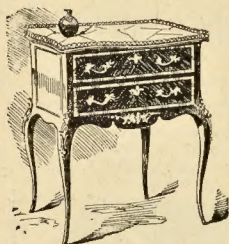


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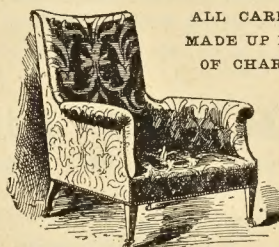
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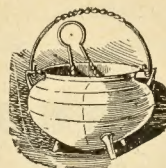
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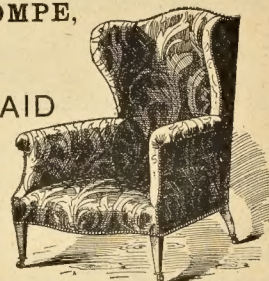
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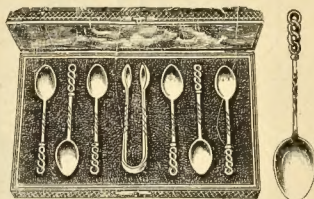
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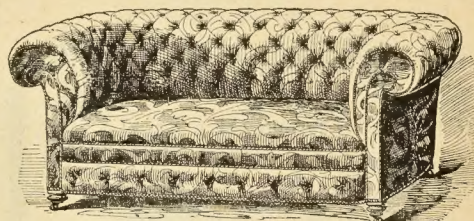
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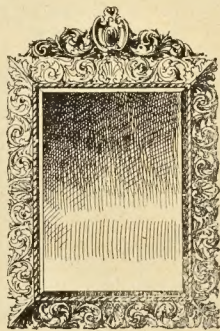


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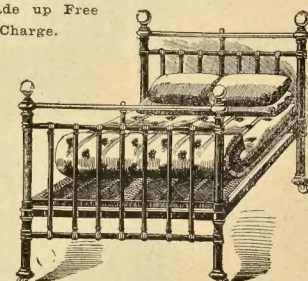
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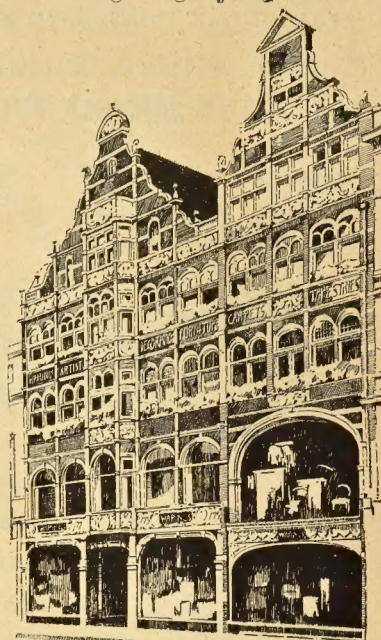
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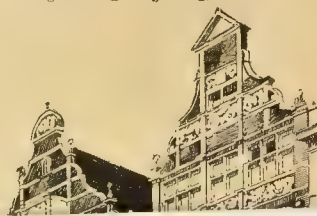
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THE WORK OF WALTER CRANE.

I.—INTRODUCTORY.



THE NOTION OF A WORKER IN ART UNDERTAKING TO WRITE A COMMENTARY UPON HIS OWN WORK MAY SEEM A STRANGE ONE, YET THERE IS SOMETHING TO BE SAID FOR IT, IF IT IS NARROWED DOWN TO WHAT MIGHT BE CALLED

the natural history of the work, the sources from which it sprung, the influences under which it developed, and the aims and ideals by which it was inspired.

However impossible it may be to give anything like a complete view of one's life's work, at all events a man ought to know *something* at least about his own offspring, although there are many clever people nowadays who are quite ready to give him every information on that point, including much that has, to the subject, at least the charm of novelty. In the course of life's journey the traveller's pack that we take with us undergoes many vicissitudes, and many things once thought essential are cast to the winds. We constantly have to revise our outfit, though we continually add to it. Yet, looking back, we see that certain things we considered at the time of little account served their turn, and often influenced the whole course we have taken since. Like the traveller we like to recall the various hostelries that sheltered us, the brave heraldry under which we encamped, which form afterwards unforgettable landmarks upon our road.

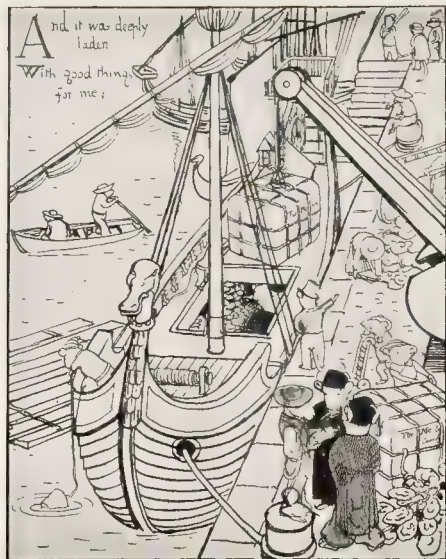
It seems just as possible to be born with pencil and paper in hand as with silver spoon in the mouth (as we are told is the fate of some), but being the son of my father I cannot remember life without those primal necessities—I mean pencil and paper—or, as in those days were the child's principal drawing materials, *pencil and slate*. The facility which comes of early and constant practice, and the imitative faculty (evolved, I believe, in all by

seeing work going on), were entirely fostered by the circumstances of my early life, and confirmed by early practical direction.

Recollections of the age of seven or eight years include certain fancy portraits of gentlemen in the large-patterned waistcoats of the early fifties, which I had the temerity to attach to certain studies of hands made by my father when painting his portraits and afterwards cast aside. These, so embellished, were shown to visitors, who expressed amiable surprise—especially at the skill with which the original hand was produced! Undaunted by these early successes, and in spite of the apparent attractions of gunpowder, percussion caps, and old helmets, I remained faithful to pencil and paper, while essaying to depict scenes from the Crimean war, illustrations to Scott, alternating with copies from Frederick Taylor and Sir Edwin Landseer. A passion for drawing animals carried my early studies in that direction, and was afterwards strengthened by study at the Zoological Gardens. But these early years of which I am writing were spent at Torquay, and it is to that neighbourhood that I owe my early impressions and love of the sea and landscape.

Being brought to London at the age of twelve, my childish ideas were naturally much influenced by the sights there. I distinctly remember the excitement of seeing the Academy Exhibition of 1857—the year of Millais's 'Sir Isumbras.' Living quietly in the western suburbs, from which, at that time (before metropolitan railways) fields and farmsteads were easily accessible, my outdoor studies and sketching of animals went on, but my father possessing a copy of John Ruskin's first volume of 'Modern Painters,' I was soon attracted by the eloquent descriptions of nature and of Turner's pictures therein. The sight, too, of certain works of some of the leading pre-Raphaelites had a great effect, even at fourteen. I read Ruskin's 'Elements of Drawing,' and sought to draw trees with every leaf showing.

From "The
Fairy Ship."
Designed by
Walter Crane.
Published by
Mr. John Lane.



A set of coloured page designs to Tennyson's "Lady of Shalott," were, I think, my earliest effort in the way of book decoration, and I wrote out all the poem; this was a true forerunner or germ of the method of later work. These were shown by a friend of the family to Mr. Ruskin, and also to Mr. William James Linton, the famous wood-engraver, poet, and chartist.

The former praised them, the latter at once found room for me in his office, at that time in Essex Street, Strand, the windows overlooking Fountain Court, Temple, and I was formally bound apprentice for three years to learn the art of drawing on wood for the engravers. I was in the midst of what was then a flourishing craft.

To this circumstance may be attributed the determination of my work in the direction of book illustration. I was put to all sorts of work, from diagrams for medical books and trade catalogues, to illustrations of stories, and even to work which would now be described as that of a special artist to an illustrated paper. I also had opportunities of seeing the work of many different artists on the wood, from John Tenniel to D. G. Rossetti and Fredk. Sandys. At Linton's office, too, I first made acquaintance with the work of William Blake (as he, Linton, did the reproductions for Gilchrist's book). All these influences no doubt had their effect, as had the possession of the now famous Moxon's illustrated Tennyson of 1857, for which I saved up my pocket-money, though the designs which fascinated me were those of Rossetti, Holman Hunt, and Millais exclusively.

Such influences, however, were not much in evidence till later, I think. A certain trade-prettiness was then in demand with publishers, and as there was one's living to get at sixteen, one had to endeavour to meet the supply or starve.

Journals like "Once a Week," however, were introducing the newer and stronger school of artists to the public. Tenniel, Leech, and Phiz still represent the older style, but artists like Millais, Charles Keene, Fredk. Walker,

G. J. Pinwell, M. J. Lawless, and Fredk. Sandys, gave a distinct character to the journal in its best days, in which it seems to have recently been re-discovered by some, with all the triumph of original patentees, that English art reached its high watermark.

I soon became a contributor to "Once a Week" myself, as well as to "Good Words," and later, but on one occasion only, to "Punch."

The publication, by Messrs. Smith, Elder & Co., of "The New Forest," by John R. Wise, in 1862-3 (after my indentures with Linton had expired), gave me further opportunities of cultivating a love for landscape; but, though the book was successful, the drawings made during a tour through the district with the author, did not show any very marked leanings as to style—which perhaps, at seventeen, would be too much to expect. They, however, received praise from G. H. Lewes in "The Cornhill," and the work was the means of bringing me a valuable friend in the author.

I did not forget, however, that my first love was painting, and strange to say, a very early effort, "The Lady of Shalott" (again) found a place in the Academy Exhibition of 1862.

This brought me a patron, a Scotchman too, who actually gave me further commissions, and I went on painting small pictures, illustrative of Keats and Tennyson, for this gentleman, for two or three years, until, my modest efforts being steadily refused at the *then* almost only door of a painter's opportunity, the R.A., I suppose he got tired, although I did not, but continued to carry on painting, with my book-work, and worked at life study in the evenings at "Heatherleys."

The opening of the Dudley Gallery as a general exhibition of water-colour drawings in 1866, gave a new opportunity of exhibiting pictorial work, and I had a drawing accepted, and continued to exhibit there every year until its dissolution or part absorption into the Institute in Piccadilly.



From "This
Little Pig went
to Market." De-
signed by
Walter Crane.
Published by
Mr. John Lane

II.—EARLY TOY BOOKS.

THE illustrative traditions which mostly obtained favour with publishers were not then of a very high order. The gift book of the early sixties chiefly relied upon the pretty bits of Birket Foster—certainly very pretty—the picturesque and romantic style of John Gilbert, and the neat drawings of John Tenniel, G. Dodgson and S. Read, for old houses and scenery, E. Duncan for sea and ships, and sometimes a stray Millais or Madox Brown to give a dash of piquant pre-Raphaelite flavour. This was the general recipe, and these represented the general influences in book illustration when I began work. It is true that the late Mr. H. S. Marks published some decorative panels as illustrations to nursery rhymes—figures in bold outline and flat colour on yellow to represent gold backgrounds, as he has since done much work of the same kind.

It was not until about 1865, in the coloured designs made for some toy-books, that anything like a new departure in treatment is observable in my work of this kind.

The first were a set to "House that Jack Built," "Cock Robin," "Dame Trot and her Comical Cat," I think, published by Warne & Co. I certainly remember this firm requesting (through Mr. Edmund Evans, the engraver and printer who sent me the work), that some children I designed for another book "should not be unnecessarily covered with hair"—long hair being at that time considered a dangerous innovation of pre-Raphaelite tendency. By 1869 and 1870, with "The Fairy Ship," "This Little Pig," and "King Luckieboy," the style of the coloured toy-books became clearly marked. With these, then issued by the house of Routledge, the series commenced which ended in 1876.

The set of toy-books, done in association with Mr. Edmund Evans, who printed them in colour for Messrs. Routledge, showed a gradual development; and, comparing the first (which were really done to order, and



From "The Three Bears." Designed by Walter Crane. Published by Mr. John Lane.

almost to a given pattern) with the last, the change of feeling is complete. In the first few I was limited to three colours, that is to say, the key block and a red and blue, any gradation being rendered on the colour blocks by graver lines. "Sing a Song of Sixpence" was produced in this way, and shows perhaps a more distinct decorative aim than others of this time. The figures in this were without backgrounds, and the text formed part of the design with large blue and red more or less Gothic initial letters.

Well, ten years generally counts for a good deal, and in the course of that time many things had had their effect.

About 1865, I think, Japanese fans and prints began to appear in London shops, and about this time, at a country house in Cheshire, I met an officer in the navy, whose ship had been in Japanese waters, and he had a sheaf of colour prints, which he considered merely as curios. Finding I was struck with them, I suppose, he gave me a handful, and their influence is certainly discernible in the treatment of the toy-books after this date.* Black was used as a colour as well as for outline, hatching disappeared, and tints as harmonious as possible, within the somewhat crude and limited range of printing ink, were sought after.

Mr. Edmund Evans was known for the skill with which he had developed colour-printing applied to book illustration, and I was fortunate in being thus associated with so competent a craftsman, and so resourceful a workshop as his.

The departure was a new one, and was not at once responded to. The new toy-books were issued with a number of others of a very different type, and were not specially differentiated in their style of cover and get up till later. The publishers issued a selection in a red cloth-covered volume with the title "Walter Crane's

* In the background of one of the designs in "One, Two, Buckle my Shoe," done in 1867 or 1868, I think, occurs a Japanese scene which I remember adapting from a crape colour print.



From "King Luckieboy's Party." Designed by Walter Crane. Published by Mr. John Lane.

Picture Books.
(Routledge,
1874-5.)

Picture Book," unknown to me, and this seems to have been a success. My sixpenny toy-books, of which I used to do two or three each year, were presently issued in a specially designed cover, and continued until 1876.

My marriage in 1871, and the long visit to Italy which followed, must be counted as important influences on my work.

One had previously fed upon the early Italian school at our National Gallery; and such painters as Paolo Uccello, Benozzo Gozzoli, Carlo Crivelli, Botticelli, the early Venetian school, and Mantegna, had long been one's most cherished masters; as well as Albert Dürer prints, and the Parthenon sculptures at the British Museum.

In the larger series of shilling picture books, which was started after my return to London in 1873, these influences, confirmed and blended with Japanese influences and those of the forms of later Renaissance art, are to be traced here and there in the treatment and accessories of these designs, which were more elaborately printed than the former toy-books. Eight in all were issued: "The Frog Prince," "Beauty and the Beast," "Goody Two-Shoes," "Princess Belle Etoile," "An Alphabet of Old Friends," "The Yellow Dwarf," "The Hind in the Wood," and "Aladdin."

The Italian influence is also discernible in the designs for the sixpenny toy-books which appeared from this time onwards—as in "Bluebeard" and "Jack and the Beanstalk"; culminating, in a still more marked way, in the treatment of "The Sleeping Beauty in the Wood," which closed the series in 1876.

I had been accustomed to introduce into these children's book designs not only pictorial ideas which influenced one at the time, but any passing impression, or whim of fancy and form, as in details of dress, furniture, and decorative pattern; and though the production of these books could hardly be regarded by either designer or printer as exactly lucrative, they led the way to other work, and had considerable indirect effect, besides being an unending source of amusement and interest—at least to their designer—and a means of suggestion in details of design in decoration and colour schemes of various kinds.



From "The Hind in the Wood."
Designed by Walter Crane.
Reproduced by permission of Mr. Edmund Evans.
Published by Messrs. George Routledge and Sons, Ltd.

III.—BOOK DESIGNS.

A MORE direct attempt to introduce current ideas and passing phases of thought and art, science and literature, and to unite them in a sort of mock cosmical, fantastic, and allegorical medley is illustrated in the set of designs I made, with verses, entitled, "Mrs. Mundi at Home," which were photo-lithographed from my drawings (made the same size), and published by Messrs. Marcus Ward & Co. in 1874-5.

The general idea was that Mother Earth, or the Spirit of the World, as a grand dame gives a party, and invites the great Lord Sol and Lady Luna, with all her neighbour planets and principal astronomical luminaries, with the four seasons, and the elements, rain, hail, frost, snow, dew, and in addition to these the deities of the sea, together with all sorts of human notabilities and nationalities, the whole forming a fantastic masque for the introduction of more or less satirical or punning allusions to the fashions and furor of the day.

The ideas were perhaps too much mixed to be generally appreciated. At any rate I never understood that the work was ever popular; but again it afforded the author vast entertainment, and even drew from one distinguished

From "Princess
Belle Etoile."
Designed by
Walter Crane.
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Mr. Edmund
Evans.
Published by
Messrs George
Routledge and
Sons, Ltd.



selected and arranged by Miss Crane, as before.

Picture Books.
Routledge,
1874-5.

This, too, was almost equally successful, and still sells along with "The Baby's Opera," from the house of Routledge. To make a triplet, "The Baby's Own Æsop" followed in 1887, a sufficient interval to allow of certain differences in conception and treatment both of pages and pictures, and there was no music in this case.

The subject, and perhaps the effect of a second visit to Italy, may account for a more classical or Italian feeling in some of the full pages than is shown in "The Baby's Opera" and "Bouquet." It is not, therefore, quite so simple or direct in its appeal to childhood, and, indeed, was not intended so exclusively. The wisdom of Æsop is not easily exhausted, "not even by the youngest of us." The attempt to specialise certain kinds of work for children is not always successful, and it frequently happens that entertainment in the shape of books and pictures in-

tended for them have an attraction for their elders or *vice versa*. There is at least one great advantage in designing children's books: that the imagination is singularly free, and let loose from ordinary restraints, it finds a world of its own, which may be interpreted in a spirit of playful gravity, which sometimes reaches further than the weightiest purpose and most solid reasoning, assisted by the most photographic presentations of form and fact. It appears to me that there is a certain receptive impressionable quality of mind, whether in young or old, which we call child-like. A fresh direct vision, a quickly stimulated imagination, a love of symbolic and typical form, with a touch of poetic suggestion, a delight in frank gay colour, and a sensitiveness to the variations of line, and contrasts of form—these are some of the characteristics of the child, whether grown up or not. Happy are they who remain children in these respects through life.

artist—Mr. Linley Sambourne—a very sympathetic letter; all the more generous as one was at that time comparatively unknown. "Sic transit gloria Mrs. Mundi," as one of my reviewers said, in a friendly notice of the work in the Belles Lettres section of *The Westminster Review*.

In 1877, still in concert with Mr. Evans, "The Baby's Opera" was planned. My sister, who had supplied most of the renderings in verse of the old nursery tales to fit into the little tablets left for the legend on my toy-book pictures, collected and arranged the tunes; but only music type was used. I made the pictures and the borders, and Mr. Evans did the printing. The price was five shillings, but there was *no gold on the cover*! The book was weighed in "the trade" balance and found wanting, in fact it "would never do."

The public, however, thought differently. An edition of ten thousand was immediately sold out, and another was called for, and the book has been in demand ever since, having reached its fiftieth thousand.

It was followed in 1879 by a companion, "The Baby's Bouquet," a book of the same size and general plan; that is to say, it consisted of fifty-six pages, twelve full-page pictures, and every page bordered: the whole printed in colours, including the cover design, and with music

1898.

"Baby's Own Æsop" had its origin in a MS. of some verses entitled "The Wisdom of Æsop," condensed, which were sent to me by my old master, W. J. Linton, who had taken up his abode in the United States.*

* Just as I am completing these notes, I learn with sorrow of his death at Newhaven, Conn. With W. J. Linton passes not only an historic link in engraving tradition, but a genial and sympathetic spirit only too rare.

From "Baby's
Opera"
Designed by
Walter Crane.
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permission of
Mr Edmund
Evans.
Published by
Messrs. George
Routledge and
Sons, Ltd.



These verses, with a few changes here and there, I used as the text of my book with its present title.

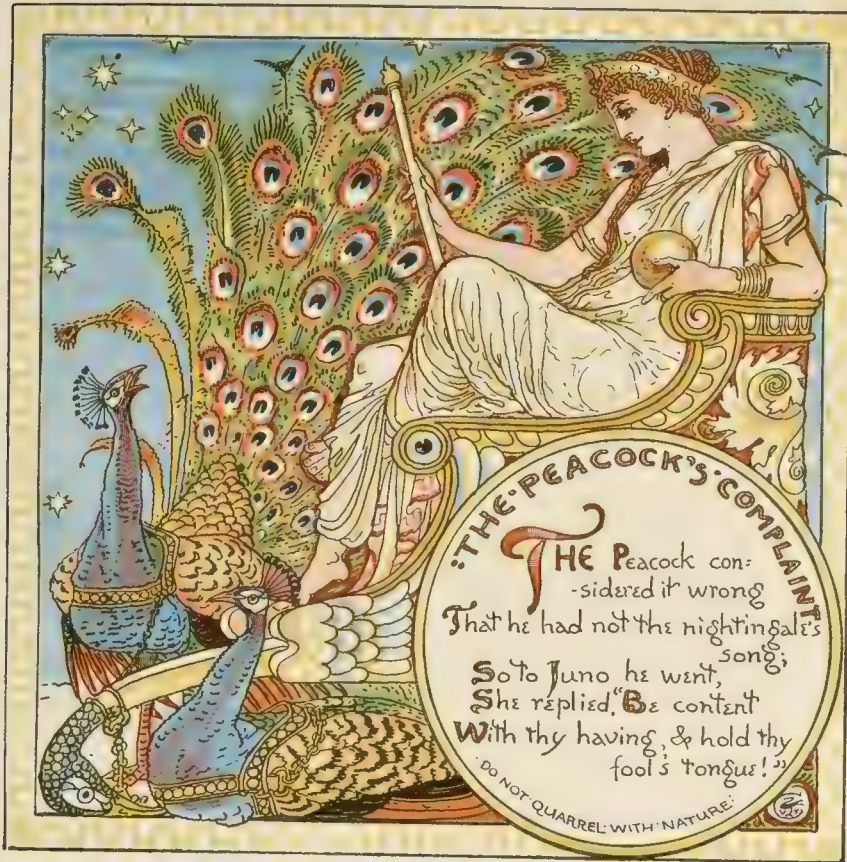
Whatever other influences may have contributed to the character of these three books, it is certain that they were designed in a congenial atmosphere, and in full view of child-life around one, and in the observation of the ways of animals and flowers, and in a studio surrounded by an old garden and orchards and meadows—although not much beyond the four-mile radius from Charing Cross—but now cleared off the face of the earth by an electric railway.

In 1879 my old friend, the author of "The New Forest," showed me a scheme he had for a Fairy Masque, and proposed that I should illustrate it. I was staying with him in Sherwood Forest at the time, and most of the designs were done there.

The work was published by Messrs. Sotheran in 1881, but it was some time in preparation, as I could only complete the designs in the intervals of other work; and the preparation of the plates in photogravure by Messrs. Goupil (now Boussod, Manzi) & Co., also took time.

The drawings were all made in pencil, the grey, silvery, soft effect of which was well rendered by photo-

gravure, the designs being slightly reduced in size. They were made mostly, as I have said, in the country under the direct influence of the actual forest scenery of Sherwood; and although there is no attempt to realise any scenery, the lines of the tree boles are utilised with the groups of figures, and the general feeling was no doubt more distinctly of the forest side—"of Flora and the country green"—than it might otherwise have been. Certainly the work of my friend was steeped in the knowledge and love of the country, and was the product of the solitary life of a sensitive and scholarly mind, and of an ardent love of wild nature. He was also a profound student, a naturalist, and an advanced philosopher; and a man of letters of uncommon qualities, showing both humour and satire, but, like so many able writers of our days, much obscured in anonymous reviewing, and never realising full sympathy and appreciation for his original work. His work already mentioned, "The New Forest: its History and Scenery," remains a standard one, however. John R. Wise is buried at Lyndhurst, so that his grave is shadowed by the forest he loved so well. Peace and honour to his memory—and may the fairies lightly dance where he lies.



In between the works mentioned many less important book designs were done in the way of frontispieces and occasional illustrations, titles, covers, &c. Many of these I have forgotten, or have never seen since.

There were two books published by Messrs. Cassell about 1870, in which I had a hand, and which perhaps had more claims to remembrance. One was "The Merrie Heart," a collection of nursery rhymes; and the other was entitled "King Gab and his Story Bag," by William Marshall. A page illustration in the latter furnished the motive for an early picture now in the South Kensington Museum, called "The Three Paths."

The series of stories by Mrs. Molesworth was commenced about 1875, by Messrs. Macmillan, and I was invited to do the illustrations—a set of seven to each and a title-page device. The first was "Tell me a Story," and the series is now quite a large one.

In 1880, I undertook the illustration of Miss De Morgan's "The Necklace of Princess Fiorimonde and other Stories," which was also published by Messrs. Macmillan. The designs were arranged as headings with the titles of the stories, initial letters, and full-page pictures engraved upon wood. A large-paper edition (with the cuts on

India paper, mounted) was published. This work, I think, led to the idea of doing an illustrated edition of "Grimm's Household Stories," by the house of Macmillan.

My sister made a translation of about half the "Haus-marchen" of the brothers Grimm, and this, with about a dozen full-page designs as well as headings, initial letters, and tail-pieces to each story, was published in 1882. The drawings were done about a third larger, and all were photographed upon wood and engraved by Messrs. Swain.

A large-paper edition was also printed of this work. The printers were Messrs. R. & R. Clark, of Edinburgh. For this firm I afterwards designed a set of twenty headings, one of which appears on the opening page of this number. These headings were used to decorate "The Claims of Decorative Art," a collection of my papers published by Messrs. Lawrence & Bullen in 1892.

The design of "The Goose Girl" (reproduced on page 9), from the "Grimm" volume, was seen at the time by my friend, the late William Morris, when I was at work in my studio one day. He called to ask me to do him a design capable of being worked in arras tapestry, which he was at that time practically engaged in reviving.

From "Baby's
Bouquet"
Designed by
Walter Crane.
Reproduced by
permission of
Mr. Edmund
Evans.
Published by
Messrs. George
Routledge and
Sons, Ltd.



He saw this design of the Goose Girl, and taking a fancy to it, asked me to reproduce it as a large coloured cartoon, 8 feet by 6 feet, which I accordingly did; and it was duly worked out by him and his assistants as a tapestry. The cartoon was afterwards exhibited in the Grosvenor Gallery at a winter exhibition of decorative designs. It therefore has a dual existence as a black-and-white book illustration and also as a tapestry.

Another work in progress about this date, in association with Mr. Evans, was "Pan-Pipes," a book of old songs—the music arranged by Mr. Theo. Marzials. In this one returned to book decoration in colour, the tints being of a more subdued and reserved order than those adopted heretofore. This, however, was supposed to be more in character with the old-world flavour of the songs and tunes, so tastefully arranged by Mr. Marzials. Here, again, ordinary music-type was used, which one would be hardly content with now, in that more complete search for the unity of the page we have learned of late, and which the Kelmscott Press has done so much to inform and enlighten.

In 1883 "The English Illustrated Magazine" was started by Messrs. Macmillan, and I was applied to by

the then Editor, Mr. Comyns Carr, for a design for the cover.

Under that cover appeared "A Herald of Spring," in the form of four decorated pages, the text being written out, in the way I had previously adopted in the designs to "The First of May." This was followed by "Thoughts in a Hammock," similarly treated, and, later, by "The Sirens Three," a series of quatrains inspired as to form, by Fitzgerald's famous translation of Omar Khayyám. Each page in this work was also treated as a decoration, the verses written out, and forming part of the quantities of the whole design. The poem appeared in the magazine in instalments through the year 1884, and was finally published in complete book form by Messrs. Macmillan in 1885, with a dedicatory sonnet to William Morris, and a newly designed title-page, cover, and other small ornamental additions, the verses being also printed in plain type apart from the designs.

In these verses and designs no less than an attempt was made to express a certain conception of the universe founded upon the relative conceptions of modern philosophic thinkers, and to cast them into definite poetic form. The sense of awe, of inevitableness, of the action





Below the illustration, there is a large block of text. The text is very faint and blurry, making it impossible to read. It appears to be a single paragraph or a short section of text. The text is centered on the page and occupies a significant portion of the lower half.



THE BRIDGE OF LIFE

of necessity, of the tragedy of human life, and also the wonder of its gradual evolution from the dim obscurity of the past—the different epochs of art and thought in the ages of the world, and all seemingly controlled by the ebb and flow of the tides of time and fate—these are the main ideas of the verses and the designs, and under the pressure of such thoughts. And in view of the spectacle of the present struggle for existence in the human as well as the natural world, when the seer of the vision is brought to the verge of despair, he has another vision of Hope who draws

"the painted veil
"of things that are,"—

and then discloses the possibilities of the future, when man, triumphing over nature (by obeying her laws) and his own selfish passions, shall realize a true social order in harmony with his own better nature and higher aspirations.

Next in order appears "A Romance of the Three R's." The three parts which compose this volume also existed

as separate books. These were "Slate and Pencilvania," "Little Queen Anne," and "Pothooks and Perseverance." The idea was a playful fantasia upon the motives of Reading, Writing, and Arithmetic, taking the troubles of the novice in his or her efforts to acquire the usual educational rudiments, as the source of a series of fanciful incidents and adventures, with a play upon words and meanings.



NO WIND, BLOW CONRAD'S HAT AWAY,
AND MAKE HIM FOLLOW AS IT FLIES,
WHILE I WITH MY GOLD HAIR WILL PLAY
AND BIND IT UP IN SEEMLY WISE!

From "Grimm's
Household
Stories."
"The Goose
Girl."
Designed by
Walter Crane.
By permission
of Messrs. Mac-
millan & Co.,
Ltd.



HE designs are characterized by a different feeling to the earlier picture books, both in idea and colour, and have a different effect also, owing to their having been drawn on zinc lithographic plates, and also printed in colours lithographically.

Another work undertaken for the

same firm about this time, or shortly afterwards, was also produced by the same method; the drawings being made upon lithographic plates of zinc with the brush. This was "Echoes of Hellas," which had its origin in a series of tableaux and dramatic interludes arranged by various artists, among whom were Mr. G. F. Watts, Lord Leighton, Mr. Henry Holiday, and myself,—the author of the libretto being Professor Warr, and several distinguished musicians writing the music of the songs and choruses—such as Mr. Malcolm Lawson and Sir Walter Parratt.

The matter of these performances was gathered into a book under Professor Warr's editorship, and I designed accompaniments, in the form of friezes, borders, and figure groups, representing the leading incidents, and forming decorations upon each page. The work is in three parts, the first dealing with the "Tale of Troy," the second "The Wanderings of Ulysses," and the third "The Story of Orestes." These

classic themes of course presented a variety of subjects by no means the easiest in the world to treat, and yet by their very nature and associations extremely attractive to a designer in line. It was curious that in the spring of the next year I was enabled to pay a visit to Greece, and thus realize in some measure the desire of years.

Lithography again was one of the methods of reproduction used for the next work, published by Messrs. Cassell and Co., "Flora's Feast: a Masque of Flowers," which bears the date 1889 on its first edition. The book had its origin in some rough sketches done to amuse a little girl. These were afterwards re-designed, carefully drawn in outline, the outlines photo-lithographed or processed, and the proofs carefully coloured as a guide to the chromo-



From "Grimm's
Household
Stories."
"The Goose
Girl."
Designed by
Walter Crane.
By permission
of Messrs. Mac-
millan & Co.,
Ltd.

From "Pant-pipes."
Designed by
Walter Crane.
Reproduced by
permission of
Mr. Edmund
Evans.
Published by
Messrs George
Routledge and
Sons, Ltd.



lithographer. The scheme of Flora calling the flowers from their winter sleep, and these appearing in order through the seasons of the year, is simple enough, and gives entire freedom in designing the different groups of flowers, which are personified in a way that aims at expressing their different characters and constitution by emphasizing certain structural features of each flower, utilising petals and stamens, &c., as details or adjuncts to a fanciful costume. This book proved as great a favourite as was "Baby's Opera," and has passed through several editions. There is something, I suppose, in universality of appeal—and everybody loves flowers.

"Queen Summer" followed "Flora's Feast" as a kind of not unsuitable companion, if not necessary complement, although the conception and treatment were in many respects very different. The germ of the idea had existed a long time in MS., in verse form, in my desk, and when, as now, called upon to form the thread on which might be strung a series of designs, soon took definite shape. The style of design, type of costume, and form of lettering, is more mediæval than "Flora's Feast," and here and there lightly suggestive of the German renaissance, perhaps, with its plumed flat caps and fluttering mantling; but then it must be remembered that the whole idea of the thing is mediæval, with its tournament and accompaniments. The floral dresses, however, follow the same principle of utilising and emphasizing the structural characteristics of the flowers represented.

The same year (1891) appeared "Renascence: a Book of Verse" (London, Elkin Mathews). This included "The Sirens Three," before spoken of (without the illustrations), as well as other verses, both earlier and later. These were decorated with headings and frontispiece, colophon and other devices in black and white.

In this year also I collaborated with William Morris in

producing the illustrated edition of "The Glittering Plain," issued from the Kelmscott Press. He designed all the ornamental borders and title and initials, while I supplied the little pictures enclosed by them. I doubt, however, if I was ever quite Gothic enough in feeling to suit his taste.

In 1891, at the invitation of the Fine Art Society, a representative exhibition of my work was arranged in their large room in Bond Street. It included pictures in oil and water-colour, decorative designs, cartoons and wall-papers, relief work in gesso, and a large number of the original drawings from the books which I have mentioned here.

In the autumn of this same year a visit to America was decided upon, and at the suggestion of the late Mr. Henry Blackburn, the authorities of the Boston Museum of Fine Arts were approached, with the result that I received an invitation to bring over the collection shown in Bond Street to form an exhibition there. This was accordingly done, and the good ship *Cephalonia* in due time bore the Crane family and this freight over to Boston. This was in October, 1891.

Before leaving London Mr. G. F. Watts had done me the honour to ask me to sit to him for a portrait. This was painted in the studio at Little Holland House in about six sittings, with an interval of about a fortnight between the fourth and two final sittings, I think. This picture would be remarkable if only for the fact that it was received, when exhibited at the New Gallery the following summer, with unanimous approval. It is commonly held, indeed, to be one of the finest works of the great master. One cannot but feel that one was fortunate in happening to have been the subject, since there can be no doubt either of the quality of the work or of the artist who produced it.

From "The First of May,"
Designed by
Walter Crane.
By permission
of Messrs. H.
Sotheran & Co.



Our American cousins had certainly heartily re-echoed the appreciation with which the coloured picture books and other published designs of mine had been received at home—more especially at Boston, where the feeling for, and interest taken in, English art and literature, and English intellectual and social movements is much more marked than in other cities of the States.

If imitation be the sincerest form of flattery, I had had reason to feel flattered, since certain firms in both Boston and New York had long before this put forth pirated editions of certain of my books. More gratifying were the private tributes I had received from time to time

from Americans as to the estimation in which my work was held in their country, and many had been the enquiries as to when I might be expected on transatlantic shores.

One certainly met with many delightful people and many excellent friends, a great deal of curiosity, and in Boston, at least, a very decided interest in one's work, as shown at the Art Museum there under the able and courteous direction of Colonel Loring, the archaeological and classical learning of Professor Robinson, and the enthusiasm and extraordinary knowledge of Japanese Art of Professor Feneloz. I look back with pleasure to my association with these gentlemen at that time, as well as to many other most valuable and interesting acquaintances made not only at Boston, but at New York, Chicago, Philadelphia, and St. Louis. There can be no doubt, however, that in some quarters one's avowed sympathy with socialism and the struggles of the worker towards economic freedom considerably discounted the appreciation extended to one's work as an artist—but this is a sort of thing, strange as it may seem, quite possible to meet with in any so-called "free" country. My impression was, however, that from this point of view, and certainly from the point of view of the labourer, the United States were far less free, and social sentiment was far less advanced, than in tradition-ridden old England. All the more one valued the frank friendship of men like W. D. Howells, Dr. Emerson, and Henry D. Lloyd.

As to artistic results of the visit in book-work, there is the "Wonder Book" of Nathaniel Hawthorne, which I was commissioned to illustrate and decorate with designs in colour, by Messrs. Houghton, Mifflin and Co., of the Riverside Press. This occupied a good deal of my time, the whole of the drawings having been made during my stay, and, as it happened, mostly while on a visit to Florida, in a little timber house in the woods; the oleander in bloom, and the beautiful red bird of those regions flitting about, but—as a counterpoise to these attractions—a temperature of over 80 degrees!

Some four black-and-white illustrations to a "Dante," for children (!), by Miss Harrison, of Chicago; an allegorical design for "The World's Fair," for *The Chicago Herald*; and "Columbia's Courtship," for Messrs. L. Prang and Co., of Boston, were among other works done while in America. The latter was a series of twelve designs in colour, representing by typical figures a short history of the United States, with accompanying verses; the same set of designs as a series of detachable sheets doing duty as "Columbia's Calendar." They were remarkably well reproduced by Messrs. Prang, whose reputation as colour printers stands very high in the States.

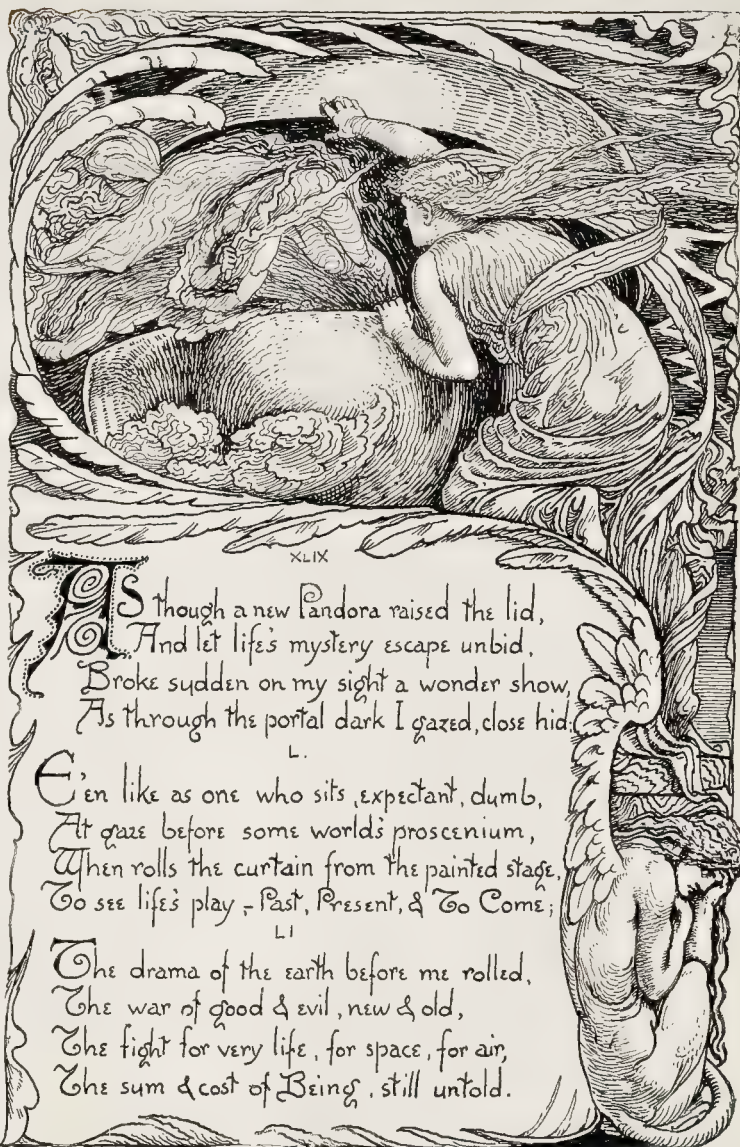
The next book undertaken after my return to London in August, 1892, was of American origin, and for the house of Houghton and Mifflin—"The Old Garden," by Margaret Deland, whom I had met in Boston. The style and arrangement of the illustrations were different again. They were in colour, and somewhat lightly vignettised around the text—known as small-pica Caxton—in the form of headings and half-borders, or springing as foliation from initial letters. The flower-figures recalled the treatment adopted in "Flora's Feast," but on a smaller scale. The cover design, which was printed in colours, is given on page 17. Both this and the "Wonder Book" were printed in Boston and the blocks prepared there, and both, it seems to me, are extremely creditable to American engravers and printers, and the colour effect is remarkably faithful to the original drawings.

The next important work was the illustration of Shakespeare's "Tempest"—a set of eight designs (pen-drawings) and a title-page, done to the play on the invitation of Mr. Duncan C. Dallas, the inventor of the Dal-lastype process, by which the drawings were reproduced. The work was published by Messrs. Dent and Co., and issued simply as a set of designs without the text. The opening design is reproduced on page 18. The leaf-border designed for the title-page was afterwards adapted by Mr. Dent for his "Temple" Shakespeare (though not improved by reduction), for which I supplied title-pages—one for each play.

"The Two Gentlemen of Verona" followed "The Tempest," and was treated in a similar way, as a set of pen-drawings, reproduced in fac-simile by Mr. Dallas's process, and also published by Messrs. Dent. "The Merry Wives of Windsor" was the third of the sets, but this was issued in book form by Mr. George Allen.

Mr. Allen about this time proposed an illustrated edition of "Spenser's Faerie Queene," which, curiously enough, had been a dream of mine in earlier days, as the antique form, the beauty and chivalric romance, with the vivid allegory, and fine sense of decorative detail of Spenser's poetry were extremely alluring. The task, therefore, of designing a series of full-bordered pages, one, and sometimes two, to each canto of the six books of the poem, besides headings, initial letters, and tail-pieces to each canto, though formidable, was a congenial one, and I undertook it with peculiar interest. The exigencies of publication demanded the delivery of the material for one part each month, which meant very close and continuous work, difficult enough, when circumstances obliged one to attend to other work at intervals, to say nothing of the continuity having to be broken every month by a visit to the Manchester Municipal School of Art.

The work was commenced in the summer of 1894, and the last designs were sent in at Christmas, 1896.



From "The Sirens Three." A Poem written and illustrated by Walter Crane. By permission of Messrs. Macmillan & Co., Ltd.

As though a new Pandora raised the lid,
And let life's mystery escape unbid,
Broke sudden on my sight a wonder show,
As through the portal dark I gazed, close hid.

Even like as one who sits expectant, dumb,
At gaze before some world's proscenium,
When rolls the curtain from the painted stage,
To see life's play—Past, Present, & To Come;

The drama of the earth before me rolled,
The war of good & evil, new & old,
The fight for very life, for space, for air,
The sum & cost of Being, still untold.

"The Shepherd's Calendar," with twelve full-page designs, a double title-page, two borders used alternately throughout the book, and the emblem devices accompanying the page designs to each eclogue, not inappropriately follows "The Faerie Queene" in 1897; but this was at the instigation of Messrs. Harper and Brothers.

This work completes the list of works of any importance in the way of book designs of mine which have appeared up to the present time, unless one may mention the reissue of the old toy-books through Mr. John Lane, which commenced with "This Little Pig," "The Fairy Ship," and "King Luckieboy," at Christmas, 1895.

Messrs. Routledge having sold me the original blocks,



these books being, many of them, out of print, it was thought that if revised and printed on larger paper, with accompaniments of new designs for end papers, and served with new covers, they might again appeal to the public as former favourites in a new dress; and this hope has been fully justified.

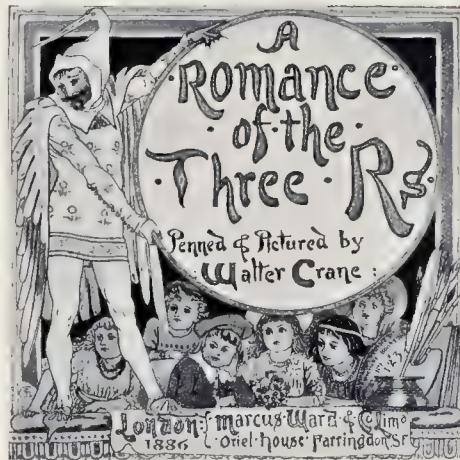
The first three were followed, in 1896, by "Mother Hubbard," "The Absurd A.B.C.," and "The Three Bears"; and last Christmas, by "Cinderella," "Puss-in-Boots," and "Valentine and Orson."

Thus, after about a quarter of a century, the early toy-books are still alive, and they may be said to have appealed to two generations of children, having enjoyed the distinction of being thumbed and torn up in the nursery on the one hand, and on the other, of a dignified repose in the drawers of the collector.

LABOUR CARTOONS AND DESIGNS FOR THE SOCIALIST MOVEMENT.

ALLUSION has already been made to the present writer's sympathy with the Cause of Labour and the Socialist Movement. The relation of these to art, the question of economic production, and the conditions of labour as they affect the production of art, and the status and spirit of artist and craftsman, was very forcibly brought home about the year 1884 by William Morris in his numerous published papers and addresses given all over the country. John Ruskin, long before this, had, from a slightly different standpoint, been driving home much the same truths in his politico-economic writings, such as "Unto this Last," "A Joy for ever, and its Price in the Market." He had been a voice in the wilderness, however—the scorn and scoff of the professional economists; and everyone went on buying in the cheapest market and selling in the dearest, with perfect unconcern, as if "The Song of the Shirt" had never been written.

A collapse in trade, however, after a tremendous run of prosperity, with its grim accompaniment of crowds of famishing unemployed, did more than any amount of 1898.



From "A Romance of the Three R's," Designed by Walter Crane. By permission of Messrs. Marcus Ward & Co., Ltd.

talking or writing to lay bare the foundations of our social state. A band of active socialists gathered together in London and preached in season and out of season upon this text. William Morris, successful artist, manufacturer, and poet as he was, threw himself and the weight of his social position and credit into the movement.

Among the literature of the time which had its effect upon the present writer's mind—already predisposed by J. S. Mill's and by Ruskin's teaching—was a paper on "Art and Socialism," printed at Leek, in Staffordshire. Personal friendship and correspondence with the author, of course, helped as well as the views from the purely economic side by other able men like H. M. Hyndman, G. B. Shaw, Laurence Grünland, and others.

The immediate outcome as regards design were certain cartoons published in *Justice* and *The Commonwealth*, some referring to passing events, but mostly directed to the embodiment of the principles of socialism and unmistakably inscribed with legends expressing the political aims and social aspirations of the party. These cartoons have lately been gathered together and re-issued in book form with the verses written to accompany them from time to time. They date from 1886 to 1897.

The principal one, and one, perhaps, which has the most claims to artistic interest, is 'The Triumph of Labour,' a design made in 1891 and published for the May-day of that year. This was a brush drawing in line, photographed, and engraved on wood by Henry Scheu, an accomplished Swiss engraver, at that time living in London and working for *The Graphic*. The print was published with the legends in three languages, English, French, and German, and so went over the Continent.

A smaller design drawn by me upon wood and engraved by the Brothers Leverett, was printed in 1888, as a Christmas card, on the occasion of the printing exhibition at Toynbee Hall. It bore a well-known text from Isaiah, and the intention of the design was to suggest the promise of a new social epoch bringing hope to the labourer.

DECORATIVE DESIGN.

ANOTHER allied movement with which one has been closely connected, and which has very decidedly influenced the art of our time, is that of the revival of design and handicraft which the late William Morris and

his colleagues initiated by starting workshops and producing furniture, textiles, stained glass, and decorations of all kinds.

Another phase of the movement was entered when a few designers gathered together from time to time under each other's roofs and discussed subjects connected with the theory and practice of their art.

The little society (which first met at Mr. Lewis F. Day's house) became in course of time absorbed into a larger and more comprehensive one, named "The Art Workers' Guild," which drew together all kinds of artists and craftsmen for better acquaintance with each other's aims and methods; and the vitality and usefulness of the idea is proved by its flourishing condition.

In the course of time another movement, with a distinct practical object, grew out of the guild, and partly as the outcome of an agitation commenced in the summer of 1886, in favour of a really comprehensive exhibition of the art of the country as distinct from the purely pictorial character of the Academy exhibitions. This afterwards was narrowed to a very hopeless and ineffectual plea for the reform of the Academy (chiefly as regards the method of electing the Hanging Committees), owing to the action of some of the leading spirits in that agitation, who were not prepared to jeopardise all their chances of election to that body.

The group of designers and craftsmen interested in the artistic handicrafts who had joined the agitators, however, seeing the chances of a comprehensive exhibition rather remote, parted company, and re-formed as "The Combined Arts," or finally, as "The Arts and Crafts Exhibition Society."

After many difficulties they (or I may say we) opened the first exhibition at the New Gallery in the autumn of 1888. I have mentioned the show of designs and cartoons only which was held at the Grosvenor Gallery in 1881; since then no attempt of the kind, so far as I know, had been made. Here was an endeavour not only to show designs and working drawings, but also to exhibit the finished work in different materials of the handicraftsman, who would show his work and acknowledge his individual responsibility in the same way as had hitherto only been open to the painters of easel pictures.

Many fine artists and good workmen in different crafts have thus come to the fore; and it is, perhaps, not too much to say that the arts of design and handicraft have



From "Flora's Feast"
Designed by
Walter Crane.
By permission
of Messrs. Cassell & Co., Ltd.

been distinctly recognised, both in this country and on the Continent, as occupying an important position, having acquired a character of their own, founded on the essential principle of the necessary relation of design to its conditions and the limitations of the material of its execution.

Personally, one approached decorative design rather from the painter's and book designer's point of view. In seeking material for harmonious backgrounds one became interested in the design and construction of furniture, of mural and textile patterns, of painted glass, of tiles and pottery, of gesso and plaster work.

From "The House that Jack Built," and the palace of "Beauty and the Beast," one was gradually led to decorate a modern citizen's dwelling. The ornamental side cultivated in the toy-books developed into special designs for wall-papers and friezes, for embroidery and tiles.

My first wall-paper was, naturally, a nursery one, and contained the pictured stories of "The Queen of Hearts," "Little Boy Blue," and "Bo-Peep," arranged in three



From "Queen
Summer"
Designed by
Walter Crane.
By permission
of Messrs. Cassell & Co., Ltd.

vertical divisions, and repeating, of course. This was for machine printing from a roller.

Then Messrs. Jeffrey and Co., who, from the first, have produced my wall-paper designs, wanted a block-printed paper, and the result was the "Margarete," which was also offered as a wall-decoration, complete in itself, by the addition of a dado of lilies, a frieze of symbolic figures, and a ceiling.

A long series of designs has followed, produced by the firm of Jeffrey and Co., ever since these first efforts (about 1875, I think), and naturally they show considerable changes of style in the course of years, coming under the different influences which have affected the character of one's work from time to time.

A comparison of the later designs with the early ones shows the use of a more flowing character of line in the general structure of the pattern, and a richer and more redundant detail for the most part, although this is sometimes a matter controlled by the requirements of particular papers—simple or sumptuous. On the whole, one is inclined to return to comparatively simple motives in pattern and colour as more in keeping with the character and purpose of the material and the method of production, but one cannot resist the natural tendency, in the practice of any art, towards growth and evolution—as it were, an almost unconscious impulse, leading one on in the working out of certain ideas of form and line, as if design were, after all, bound to obey the laws of the

natural world, the forms of which it sometimes adopts. My essays in textile design have not been so numerous. My first were some embroidery designs, and in the early days of the Royal School of Art Needlework I did a good many designs, both figure-work and floral, to be worked there.

My first attempt at a pattern for weaving was for a Manchester firm. It was a woollen curtain heightened with silk, and the design consisted of the moon—Luna in her ship—alternating with stars. This covered the main field, upon a blue ground. The border showed an arabesque enclosing figures of the hours, and in a deep dado-like border at the bottom appeared the chariot of the sun in the circular disc, this repeating in a row in the same way as moon and stars above.

Years afterwards I met with this curtain in a sleeping car of the Southern Pacific on my way from San Francisco to New York.

Another Manchester manufacturer made a bold venture in some designs of mine for printed cottons (dress fabrics) to celebrate the Jubilee year of 1887. There were two designs produced, one of which I give on page 24, which is a kind of apotheosis of the British Empire expressed in a figurative sort of way.

Then there is a printed tussore silk produced at Messrs. Wardle and Company's works, at Leek, from a design of mine, embodying the four seasons and the sun and moon.

Messrs. Templeton have recently produced a carpet design of mine, in Wilton and Brussels, a pattern of daffodils and blue-bells with a border of iris.

A design for a damask table-cloth has been very successfully reproduced by Messrs. John Wilson and Sons. Its theme is the Five Senses, represented by typical figures in compartments formed by scroll work on the field of the cloth, with a border of animals of the chase. The motto:

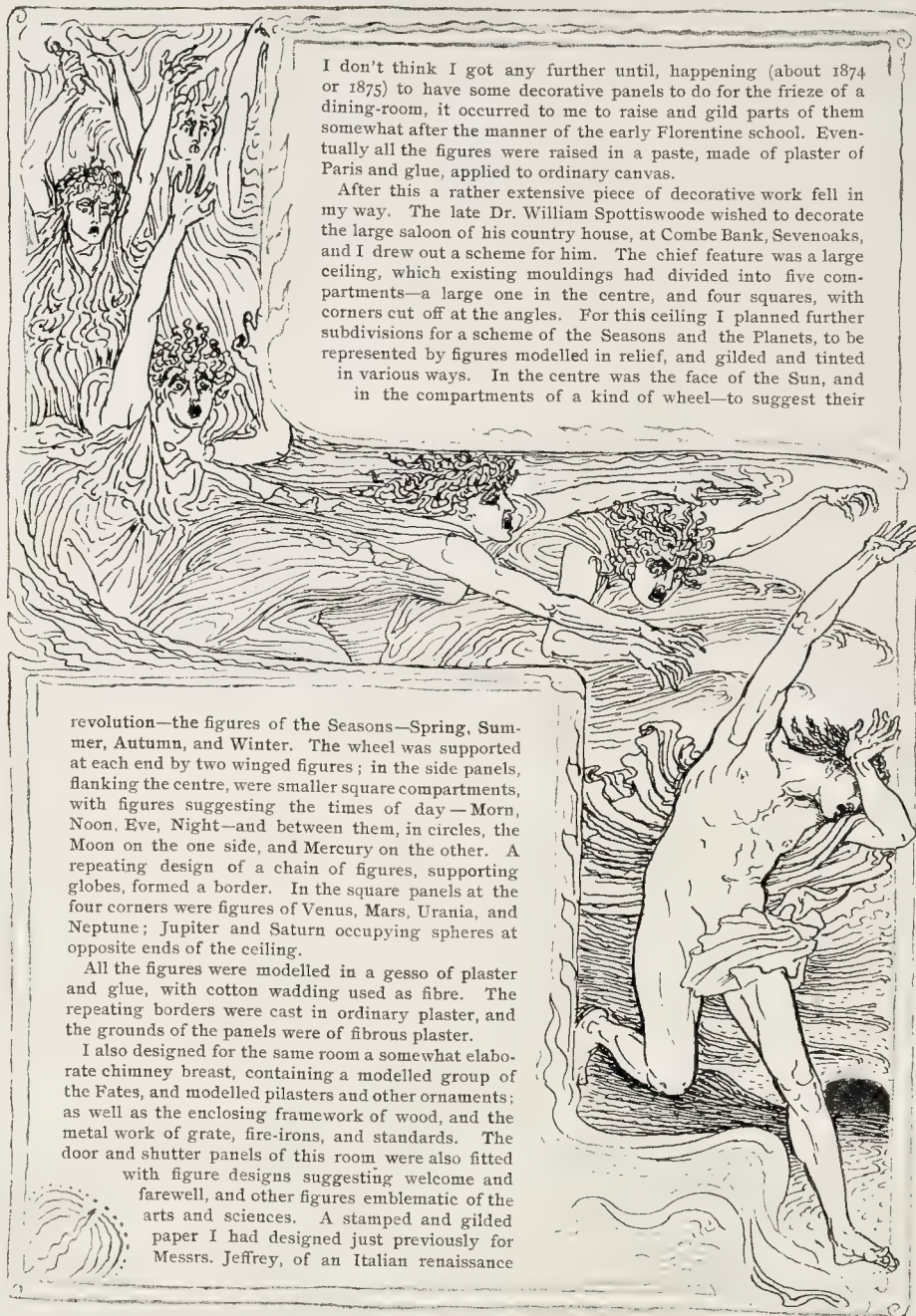
May soul with sense united be,
Good cheer and pleasant company;
And if Beauty meet with Wit,
The company, though few, is fit.

was in the first drawing (reproduced on page 25) used on the subsidiary borders, but it was an objection that the words were necessarily reversed in repetition, and so, ultimately, a small repeating leaf-pattern was used instead.

GESO AND PLASTER RELIEF WORK. - - -

My earliest attempts at modelling were with some London clay from a suburban brick-field, I think, and

From "Echoes
of Hellas."
Designed by
Walter Crane.
By permission
of Messrs.
Marcus Ward
& Co., Ltd.



I don't think I got any further until, happening (about 1874 or 1875) to have some decorative panels to do for the frieze of a dining-room, it occurred to me to raise and gild parts of them somewhat after the manner of the early Florentine school. Eventually all the figures were raised in a paste, made of plaster of Paris and glue, applied to ordinary canvas.

After this a rather extensive piece of decorative work fell in my way. The late Dr. William Spottiswoode wished to decorate the large saloon of his country house, at Combe Bank, Sevenoaks, and I drew out a scheme for him. The chief feature was a large ceiling, which existing mouldings had divided into five compartments—a large one in the centre, and four squares, with corners cut off at the angles. For this ceiling I planned further subdivisions for a scheme of the Seasons and the Planets, to be represented by figures modelled in relief, and gilded and tinted in various ways. In the centre was the face of the Sun, and in the compartments of a kind of wheel—to suggest their

revolution—the figures of the Seasons—Spring, Summer, Autumn, and Winter. The wheel was supported at each end by two winged figures; in the side panels, flanking the centre, were smaller square compartments, with figures suggesting the times of day—Morn, Noon, Eve, Night—and between them, in circles, the Moon on the one side, and Mercury on the other. A repeating design of a chain of figures, supporting globes, formed a border. In the square panels at the four corners were figures of Venus, Mars, Urania, and Neptune; Jupiter and Saturn occupying spheres at opposite ends of the ceiling.

All the figures were modelled in a gesso of plaster and glue, with cotton wadding used as fibre. The repeating borders were cast in ordinary plaster, and the grounds of the panels were of fibrous plaster.

I also designed for the same room a somewhat elaborate chimney breast, containing a modelled group of the Fates, and modelled pilasters and other ornaments; as well as the enclosing framework of wood, and the metal work of grate, fire-irons, and standards. The door and shutter panels of this room were also fitted with figure designs suggesting welcome and farewell, and other figures emblematic of the arts and sciences. A stamped and gilded paper I had designed just previously for Messrs. Jeffrey, of an Italian renaissance

From
"A Wonder
Book."
Designed by
Walter Crane.
By permission
of Messrs.
Harper and
Brothers.



character, containing such elements as peacocks, amorini, cornucopie, and other emblems, was used to cover the walls.

An illustration of the ceiling design from the original scale sketch is given on page 27.

My next decorative work of the kind was the dining-room of Mr. A. Ionides, at 1, Holland Park. The scheme here comprised a coffered moulded ceiling in square panels, with a design of a branching conventional vine in low relief, framed in by mouldings enclosing a repeating small pattern of curling tendrils flush with the framework, and having by way of a boss at the intersection of the angles an inverted Greek wine cup or cylix—an allusion to the Rubaiyât of Omar Khayyâm, a quotation from which forms the border to the panel inserted over the mantelpiece.

The frieze was also panelled in squares containing subjects moulded in plaster, illustrating the Fables of Æsop, the panels being divided by vertical pilasters with an arabesque design, also moulded.

The whole frieze and ceiling were silvered, and then tinted with coloured lacquers. Mr. Philip Webb had previously designed the woodwork of the room, including a sideboard and the mantelpiece; and I afterwards decorated the panels of these with raised designs in gesso, modelled with the brush. That is to say, I supplied the designs, the actual work being done, *in situ*, by two assistants—the late Mr. Osmund Weeks (who also assisted me in the Combe Bank work), who moulded and fitted the frieze and ceiling panels, and Mr. Leonard Ball.

In the same room were also placed two electric-light branches and a set of finger plates from my designs, the models for the latter, made in gesso, being illustrated on page 26.

Another somewhat extensive work in gesso and plaster relief was undertaken by me for Sir F. Wigan, at Clare

1898.

Lawn. A repeating frieze symbolising the arts was modelled by me, moulded by Mr. Weeks, and fixed in the picture gallery.

An extension to the house was designed by Mr. Aston Webb, who also called my services into requisition to design and model friezes in gesso and plaster for the drawing-room and library. That for the drawing-room consisted of a frieze divided into panels by pilasters or panels filled with a treatment of the linen-pattern, the vertical rigid folds and lines of which contrasted with the lines and masses of the figure groups between them. These were modelled in gesso. The subjects bore more or less on the lighter side of life as befitted the uses of such a room. Music of different kinds, dancing, conversation, were all suggested in different panels by groups of figures, in which was attempted a treatment of modern costume adapted to decorative purpose.

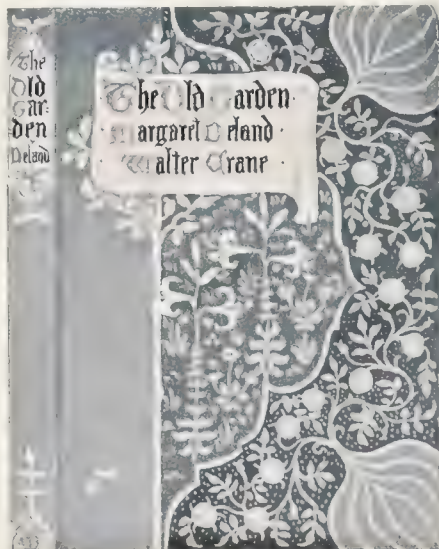
The doors, and other panels in the woodwork below, were also decorated with gesso panels in relief, with patera upon the flat parts of the framing.

In the library was placed a frieze playfully suggestive of the history of books and the different characters of their contents, by means of groups of amorini, in panels divided by pairs of flat fluted pilasters. In one, for instance, would be the scribe at work with his pen; in another a Gutenberg at the hand-press. Then, too, groups suggestive of philosophy, science, classical lore, voyages and travels, history, and romance, appeared in the series.

This frieze was modelled in gesso and cast in fibrous plaster, toned afterwards to a dull ivory tint, and in parts relieved with bronze gold. The walls were covered with the paper known as "Corona Vitæ," after my design.

Bolder relief, necessitated by the conditions of lighting, was adopted in a later plaster frieze—in this case modelled first in clay on fibrous plaster ground and moulded by Mr. Priestley—designed for another room of Mr. Aston Webb's, a dining-room for Sir Weetman Pearson, at Paddockhurst.

The scheme of this one was a frieze, divided into



Book Cover.
Designed by
Walter Crane.
By permission
of Messrs.
Harper and
Brothers.

panels of various lengths according to the structural divisions of the wall, embodying, by means of typical groups, a sort of short and playful history of locomotion and transport.

The principal panels on one side showed primitive man with his squaw and child on foot, he carrying his game across his shoulders, she her baby at her back in the manner of the Indian and the gipsy, and the child she is leading dragging a primitive toy—a reindeer—after him. A group of wild horses is in front of them; two men are struggling to hold and to mount two of the horses, while a third, to typify man's conquest of the horse, and the advantage it gave him, is riding off, triumphantly poising his spear.

There is here a break caused by the arcade of a music gallery, and on the other side the story leads on to the launching of the primitive canoe by the early boat-builder, or lake-dweller, who has placed his family on board and is pushing off. They are regarded curiously—or rather looked back upon—from a passing wagon of the primitive Aragon type with solid wooden discs for wheels, drawn by oxen. The family, with the household stuff, sits inside or on the shaft, and the patriarch walks alongside the oxen with his goad and his dog.

A considerable jump in time must be pre-supposed between this and the next panel, which, however, occurs at the further end of the room, and represents transport by water by means of the canal boat. Two boys of the Sandford and Merton period watch the wonder, having respectively a toy ship and a toy cart and horse in their hands.

This panel is balanced by one showing a stage-coach with four-in-hand careering along the road, with inside and outside passengers, and the guard blowing his horn.

Then we cross to the window side, where the panels are more subdivided. Here the navy and the railroad appear, the nursemaid and perambulator, the bicycle, and finally the motor car, rather fancifully treated.

Then balancing each other at each end of this portion of the frieze, which runs narrow over the tops of the windows, are allegorical figures, namely, Labour and Science giving wings to the wheel by means of which Labour and Science give wings to the world.

Finally, in the panels divided by the projection of the chimney breast, are placed symbolical subjects: one being the Genius of Mechanical (or Engineering) Invention uniting Agriculture and Commerce; and the other, the Genius of Electricity uniting (by the telegraph) the parts of the earth—Europe, Asia, Africa, America, and Australia. These two panels are reproduced as samples of the treatment on pages 28 and 29.



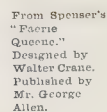
From "The Tempest," Designed by Walter Crane. By permission of Mr. Duncan C. Dallas, and Messrs. J. R. Dent & Co.

The frieze has been toned, by wax and colour rubbed in, to a darkish ivory tint, as the wall below it is panelled in mahogany.

DESIGN FOR STAINED GLASS.

My first designs for stained glass, I think, were some small panels for a library window in an American house, at Newport, R.I. These were executed by Messrs. William Morris and Company, at Merton. The same firm also carried out two designs I made for the doors of the Picture Gallery at Clare Lawn—single figures, typical of the two sides of Art—*Speculum Naturæ* and *Sphæræ Imaginationis*. A larger work was a three-light window, designed for a Church at Newark, New Jersey, and carried out by Messrs. J. and R. Lamb, of New York. The subject was "St. Paul preaching at Athens," and the figures were on a large scale—about ten or twelve feet high.

The next work in glass was a complete set of windows for "The Ark of the Covenant"—the Church of the



AND FOR ALL

SOCIAL ORDER

FOR ALL

BEHOLD, I
BRING YOU
GOOD TIDINGS
OF GREAT JOY
WHICH SHALL
BE TO ALL PEOPLE

XMAS
1888

THE NEW

DRAWN BY
HARRIS AND
WOOD BY
HALL & GIBBERT

WITH WALTER CRANE'S BEST WISHES

The lead line is so important an element in glass design that I feel no cartoon can be considered really complete without the leads being put in. In fact, I think the design in lead line alone ought to be fairly complete and agreeable as an arrangement of line even without the colour, and as such it may in plain glass have a separate life, although, of course, the leads and the glass are really mutually dependent; and in a fully-coloured window one hardly thinks of the one without the other. As to treatment, of course much depends upon general conditions, but I think it may be quite possible in designing to go far in a pictorial direction, so long as the result is in harmony with the architecture, and appeals primarily to the eye as a pattern of lead line and colour—a network of jewelled light.

TILES AND POTTERY.

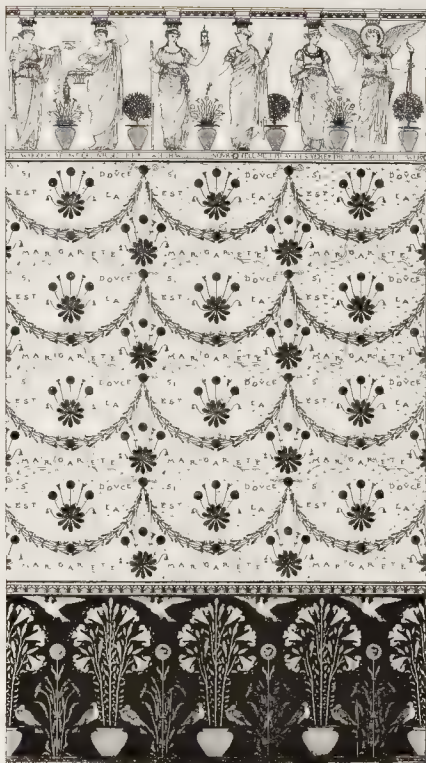
About 1874 or 1875, I think, I designed some sets of six



[An offering for May-Day 1894 from
Walter Crane]



"La Margarete"
Wall-paper.
Designed by
Walter Crane.
By permission
of Messrs.
Jeffrey & Co.



and eight-inch fireplace tiles for Messrs. Maw and Co. These, in the first place, consisted of figures much in the style of my nursery books, of such characters as Mistress Mary, Boy Blue, Bo-Peep, and Tom the Piper's Son. These were etched on copper in outline, and printed and transferred to the tile, and afterwards coloured by hand. The treatment did not differ much from the treatment of similar subjects in the full pages of "The Baby's Opera"—in fact, I rather think that the square form, size, and treatment of the six-inch tiles really suggested the adoption of the same size and treatment for the book, which must have been planned very shortly afterwards. This affords an instance of the suggestive influence one kind of method has upon another.

A set of eight-inch tile designs (produced in the same way) of the Seasons of the Year and the Times of Day was more ambitious in aim and classical in treatment. The subjects were connected by a slight repeating design by way of open border above and below, which covered the joints when the tiles were placed one above the other in the jambs of a fireplace.

A set of six-inch tiles, representing by single figures in circles the Four Elements, was designed for the same firm a little later. These were relieved upon backgrounds of solid colour of the same tint as the outline.

Then for the Paris Exhibition of 1889, I designed a vertical panel and two friezes to be inserted in a set of wall tiles painted with a pattern designed by Mr. Lewis F. Day. "Labour" was the theme of these designs—Ploughing, Sowing, and Reaping. These tiles were produced in lustre ware.

For the same firm also I designed a set of vases for lustre ware, giving the sections for the thrower, and painting on the biscuit the designs, which were copied on duplicate vases in lustre. These were exhibited at one of the Arts and Crafts Exhibitions. The reproduction on page 31 gives an idea of the contours of these vases and the general effect of the designs.

EASEL PICTURES.

It now only remains for me to speak of another class of my work, namely, painting. In this case the last is also the first, as painting was the first craft I attempted, and it is the one I return to after following other kinds of design.

I think I mentioned my first ambition was to excel in animal painting, and this led me into the fields to stalk (in a peaceful manner, but requiring fully a sportsman's patience) cattle, and sheep, and ponies, whenever I could get a shot at them with my pencil or brush. The site of what is now the artistic suburb of Bedford Park—at one time an open common—was the scene of some of my early struggles with Nature on four legs. These legs may be said to have carried me to a patron, and to have been the means of transacting a purchase, as quaint and primitive as it was unexpected. I had sketched a milkman's pony—shaggy and wall-eyed, I remember—and the proprietor came forth to take him by the fore-lock (which was ampler than Time's) back from the common to the shafts. He saw the sketch, and said if I would come along with him he would give me a glass of milk for it. His yard bordered on a part of the common, and the bargain was soon concluded—swallowed, I should say—on my part.

I was quite satisfied, as it gave me free entry to the milkman's yard, full of cocks and hens, cows and calves. The live stock included a most attractive black and white



"The Meadow"
Wall-paper.
Designed by
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Jeffrey & Co.



"The Peacock
Garden"
Wall-paper.
Designed by
Walter Crane.
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of Messrs.
Jeffrey & Co.

"The Four Seasons,"
Printed Silk.
Designed by
Walter Crane.
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Wardle & Co.,
Leek, Staffs.



greyhound, and a shaggy black poodle. It was like living in George Morland's pictures.

I found, later, another attractive resort near Wormwood Scrubbs—before the prison blighted it, and when it was innocent of rifle butts and iron railings, an open common with only a cattle shelter upon it. This was a little farm where lived a good-natured old couple, who kept dogs, a donkey, a cow, and a horse. They lived in a little pan-tiled Middlesex cottage, with a few fields touching the canal, and kept the shooting-range of a gun-maker, with a running deer in it; but both they and their farm, shooting range, running deer and all, have disappeared long ago before the steady march of the jerry-builder.

The next phase was the development of a taste for landscape, probably fostered by Ruskin's descriptions of Turner, and afterwards by the sight of Turner's pictures themselves, then at Marlborough House.

Then came the pre-Raphaelite influence, and with these mixed elements one seemed to develop a kind of semi-pastoral, semi-romantic feeling for a combination of figures and landscape, which found favour at the Dudley Gallery in course of time, as already mentioned.

The love of romantic landscape was certainly fostered by a visit to the Peak district of Derbyshire in the summer of 1863, where my friend Wise was staying. Year after year from that time it was my painting ground. The clear Derwent falling over its boulders, or running into deep brown pools under the wooded banks; the black crags of the Millstone above the valley, and the vista of undulating blue hills and peaks towards Castleton; the larch woods, and open sweeping moorlands, purple and russet with heather; and the old grey stone houses nestling on the hillsides—these impressions can never be effaced.

In 1868 or '69, a drawing of mine was exhibited at the Dudley Gallery, which attracted some attention; it was 'Ormuzd and Abrahmanes'—an endeavour to suggest the Parsi idea of the struggle of the spirits of good and evil through the ages. The design showed two armed knights fighting on horseback, one white and the other black, by the side of a river winding away in long serpentine curves, showing at each bend some typical relic of time in the shape of a temple of some lost faith—here an Egyptian gateway, there a Celtic dolmen, a classic temple and a

Gothic cathedral the whole effect being of a subdued twilight, as of the dawn.

Pictures of different motive and sentiment followed landscapes, figures in landscape, and figure subjects like 'Pluto's Garden.'

From Rome, in 1872, I sent 'A Herald of Spring,' the sketch for which forms one of the plates in this number. It is characteristic of my work of that period, which included many Roman landscapes. The background of this picture, which differs from the sketch, is a faithful view of part of Via Gregoriana, with the church of Trinita di Monti at its head.

'The Arch of Titus,' 'A Capuccini,' and 'A Capri Mother and Child,' were among the pictures of this period all in water-colour.

'The Death of the Year' was also one of the subjects painted in Rome—the months following the bier of the dead year; Time, as a priest, reading from a service book, and Love swinging a censer, being no doubt reminiscent of what one may have seen in some Roman church.

'With Pipe and Flute,' and 'The Earth and Spring,' the first a tempera work on a plaster ground, were among the chief of my later contributions to the Dudley; also 'Winter and Spring,' which reappeared in the design of one of the pages of "The Sirens Three."

Another processional picture of a similar kind to 'The Death of the Year,' was painted about this time for Mr. Somerset Beaumont, who must have quite a collection of my earlier pictures. This was 'The Advent of Spring' this time a work in oil. A figure of Spring is seen under a canopy or *baldacchino*, carried by four youths; her



"The British Empire"
Cotton Print
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Walter Crane
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of Messrs. Ed-
mund Fother-
and Co. Ltd.,
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NEPTUNE'S HORSES: BY WALTER CRANE
FIRST SKETCH FOR THE PICTURE EXHIBIT
ED AT THE ROYAL WATER-COLOUR SOCIETY
IN 1890, & THE NEW GALLERY IN 1892.
NOW IN THE COLLECTION OF HERR ERNST
SEEGER, BERLIN.

"The Senses"
Table-Cloth.
Designed by
Walter Crane.
By permission
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John Wilson
and Sons.



flowered train of pale yellow borne by little boys. A crowd of nymphs and shepherds precedes and follows her with garlands, and with lambs sporting about them. Behind is seen the figure of a youth in a steely grey cloak, snatching the flowers in the lap of one of the nymphs. This was intended to suggest the

"Rough winds that shake the darling buds of May."

'Amor vincit Omnia' was another processional picture painted about 1875—an allegory on the theme of the surrender of an Amazonian city, with a background full of Italian reminiscences, and, no doubt, influenced by Spenser's "Faërie Queene."

Ever since my early success at the Royal Academy, in the old days of Trafalgar Square, I regularly knocked at the Exhibition doors year after year, but always, save for one exception, in 1872, with the same result. Looking down the lists, which used to be posted up for the information of anxious enquirers, under C., it seemed to me that Crawford, Crampton, Crowley, and Crossley, were always hung, but—I'm "hanged" if Crane was!

However, fortunately for me, I had other strings to my bow—or other ways of appealing to the public; and so, after 1877, with the walls of the Grosvenor open to me in

1898.

Bond Street, I ceased from troubling Burlington House—which, I dare say, remained quite unconscious of any relief.

It must be said that in building and promoting the Grosvenor Gallery, which opened its first exhibition in May, 1877, Sir Coutts Lindsay afforded an ample opportunity to many new or less known artists not seen at the Academy, to show their work fairly to the public especially the work of Edward Burne-Jones, who really (despite his memorable early work at the Old Society of Painters in Water-colours) then became known as a painter for the first time to the general public. His chief works were shown here year after year, for ten years or more. J. McNeill Whistler, Arthur Lemon, Alphonse Legros, R. Spencer Stanhope, J. M. Strudwick, Miss E. Pickering (now Mrs. De Morgan), Matthew Hale, Jacob Hood, W. Padgett, J. D. Batten, M. R. Corbet, Prof. G. Costa, the brilliant but short-lived Cecil Lawson (who made his fame there), all were regular supporters of the Gallery; and I was also in-

vited to contribute, and continued to send my principal works there until 1888. My first and one of my largest pictures at that date had a place in the Gallery the first season, 1877—"The Renaissance of Venus." This picture was afterwards purchased by Mr. G. F. Watts, who has always shown a most generous appreciation of my work—an appreciation not likely to be lightly regarded, coming from so great an artist.

'The Fate of Persephone' followed the next year, and 'The Sirens' in 1879—now in the possession of Mr. Graham Robertson. In 1880, 'Europa' and 'The Laidley Worm' were my subjects; in 1881, 'Truth and the Traveller,' a tempera picture on canvas, appeared—the others named all being in oil. 'The Roll of Fate,' with the lines from the Rubaiyat of Omar Khayyám, was exhibited in 1882:—

"We'll let some winged angel, ere too late,
Arrest the yet unrolled Roll of Fate,
And make the stern Recorder otherwise:
Enragester, or quite obdurate.
O, love, could you and I with him conspire,
To grasp this sorry scheme of things entire,
Would not we shatter it to bits,
And then remould it nearer to the heart's desire?"

Portions of a painted frieze I had been engaged upon

Gesso Model.
Finger Plates at
No. 1, Holland
Park.
Designed by
Walter Crane.



during the previous winter in Rome, destined for a house at Newport, R.I., and illustrating Longfellow's poem of "The Skeleton in Armour," were shown in 1883, as well as a water-colour, 'Diana and the Shepherd.'

'The Bridge of Life,' which we reproduce as an extra plate, was my picture in 1884. As far as I remember, the first suggestion came to me in Venice, in looking at

the slender marble foot-bridges which cross the canals, and the mixed troops of people of all ages, sexes, and aspects, who pass up and down the steps and across them, or stop to gaze at the flickering water and the gliding, noiseless, black gondolas shooting underneath. I worked at this suggestion, and took immense pains with the design, making sketch after sketch, until I had evolved the idea in its present form.

On the frame I wrote these verses:

What is Life - A bridge that ever
Bears a throng across a river;
There the taker, here the giver,
Life beginning and Life ending,
Life his substance ever spending,
Time to Life his little lending.
What is Life - In its beginning
From the staff see Clotho spinning
Golden threads, and worth the winning.
Life with Life, fate-woven ever,
Life the web, and Love the weaver,
Atropos at last doth sever!
What is Life to grief complaining -
Fortune, Fame, and Love disdaining,
Hope, perchance, alone remaining.

'Freedom' was the subject of my large picture the following year, 1885. In this I developed the idea which formed the motive of a sketch many years before, which, too, I had incorporated among the page-designs of "The Sirens Three."

The figure of a youth, nearly nude, but wearing the "bonnet rouge," lies a prisoner between two guards; one, a feudal king in armour, with a spear; the other, a priest, with a crozier and a book. The prisoner, looking towards the light, perceives the winged figure of "Freedom," like a vision, breaking into the prison-house with the sunshine of Spring, while the sinister guards slumber, and his chains fall from his limbs.

'Pandora,' a water-colour, was also exhibited at the same time at the Grosvenor Gallery.

I omitted to mention some works painted by me and exhibited at the Royal Institute of Painters in Water-Colours, and the Institute of Painters in Oil, while I was a member of those bodies. The principal water-colours were 'Spring,' 'Night,' and 'Morn,' 'Pan - Pipes' (founded on the frontispiece to my book of the same title) and 'A Diver,' a nude figure of a man, seen under water, plunging into blue and green depths, the air-bubbles rushing upwards in a cloud. This work afterwards obtained a silver medal at the Paris Exhibition of 1889 (!).

At the Institute of Painters in Oil, in 1883, I had another picture of a bather—a nymph by a forest stream and a deer coming to drink,—and 'A London Garden,' and in 1884, 'La Belle Dame Sans Merci,' a subject I had tried in very early days—the knight meeting the witch lady in the meads.

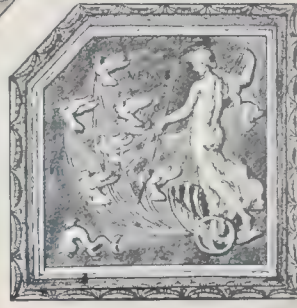
An outcome of my Institute connection was also a water-colour composition in three compartments typical of the three periods of Italian Art—Venice, Florence, and Rome; being the pictorial rendering of a similar group in a masque of painters or series of tableaux given at the Institute under the presidency of Sir James D. Linton in 1885. This was at the Grosvenor in 1886.

In 1887 I sent 'The Chariots of the Hours,' fairly well known now, I think, by reproductions, and now in the collection of Herr Ernst Seeger, of Berlin, who also possesses many of the pictures before mentioned. It was, however, badly hung.* My work seemed, after many years, to fall out of favour with Sir Coutts Lindsay.

The next year, 1888, saw the opening of the New

* It is curious that some years afterwards this picture, being exhibited at the Munich Glass Palace, was awarded a Gold Medal.

Gesso Plaster
Ceiling at
Combe Bank,
Sevenoaks.
Designed by
Walter Crane



"The Genius of Mechanical Invention uniting Agriculture and Commerce,"
A Plaster Frieze at Paddockhurst.
Designed by Walter Crane.
By permission of Sir Weetman D. Pearson, Bart.
M.P.



Gallery by the former Directors of the Grosvenor, and this appeared to mean, practically, the transference of the principal Grosvenor exhibitors and supporters to the new venture in Regent Street. I forget if I had any work there the first year, but either then or the next I sent a drawing called 'A Water-Lily'—a single figure in diaphanous white drapery among reeds and water.

Being elected an Associate of the Old Water-Colour Society about this time, I think that gallery absorbed such time and energy as I had for easel work, which was not very much in the years 1888, 1889 and 1890, partly owing to other kinds of work, and partly owing to my connection with the Art-workers' Guild and the Arts and Crafts Exhibition Society, over both of which bodies at that time I was chosen to preside; and, of course, in the early stages of starting a society like the latter, a great deal of time and energy was necessarily consumed by those most closely concerned with its organization. Decoration and book-work, already spoken of, filled up much time also. 'Sunrise,' 'Flora,' and 'Pegasus,' were my principal drawings of this period, though I generally contributed a number of landscape studies to the Gallery in Pall Mall East.

During my visit to America, beyond the book-work and the frieze at Newport, R.I., before spoken of, my principal works in painting and decoration had been two large mural pictures for the Women's Christian Temperance Building, in Chicago, representing Temperance and Purity, and Justice and Mercy, each by female figures with emblems; also some designs for mosaic panels which I undertook for Mr. William Pretzman, an English decorative artist living at Chicago, and my good friend and kind host. In speaking of mosaic design—that is to say of tesserated cartoons to be worked in mosaic—perhaps I may mention here that when Professor Aitchison was building the late Lord Leighton's Arab Hall to enshrine his wonderful Persian tiles, I was applied to for designs for the mosaic frieze to surmount them, and prepared several cartoons for the different portions—

antelopes, palm trees, sirens, ships, peacocks, sphinxes, cockatoos, and a snake and eagle in combat formed the principal ornamental units in this frieze, which was executed partly by Messrs. Salviati, Burke & Co., and partly by the Murano Company, I think, and all the panels were done at Venice. Other designs for mosaic were some panels for another house of Mr. Aitchison's design, that built for Mr. Stewart Hodgson, in South Audley Street—designs of single figures with attributes, representing Earth, Air, and Fire, and also stags drinking, and Satyrs and a vine.

On my return from America, inspired, no doubt, by the close companionship of the ocean, both on the Nantucket coast and on the voyage, I commenced my picture, 'Neptune's Horses,' exhibited at the New Gallery in 1893, together with a water-colour—'A Fairy-Ring.' I had shown a first sketch for the 'Neptune's Horses' in the previous Winter Exhibition of the Old Water-Colour Society, and this is reproduced here as an extra coloured plate. By a curious coincidence Mr. Watts also exhibited a picture at the New Gallery at the same time as mine, entitled 'Sea Horses'; but though the main idea, of the foam-crests forming white horses with tossing manes, was the same, Mr. Watts' picture showed a wave breaking at sea, while mine depicted waves breaking upon a shore—though my first sketch expresses the former idea.

The same season at the Water-Colour I had 'A Masque of the Five Senses' and 'Poppies and Corn.' 'The Swan Maidens' appeared at the New Gallery the next year (1894) with 'In the Clouds' and 'Lilies'; 'Ensigns of Spring' being my chief water-colour work.

'England's Emblem,' now in Berlin, followed at the New Gallery in 1895—Saint George, in armour on a white horse with red housings, charging at the Dragon, which lies upon the desolated land, breathing fire and vapour of smoke. In the background a river winds to the sea past a neglected plough left in the furrow, and beyond are seen the pale cliffs of Albion; inland, dark against a lurid sunset, are suggested the gaunt forms of factory



'The Genus of Electricity uniting the Parts of the Earth.'
A Plaster Frieze at Padstock-hurst.
Designed by Walter Crane.
By permission of Sir Woodman D. Pearson, Bart. M.P.

chimneys. 'Lohengrin' appeared the same year at the Water Colour. The motive was suggested by hearing the opera at Bayreuth.

'The Rainbow and the Wave' was my next picture, and offers a very different conception, both in treatment and sentiment. It was an attempt to embody another impression or vision of the sea and the forces of nature in elemental play. This picture may fairly be taken to represent my later feeling in painting; 'The Bridge of Life' stands for the Italianised allegorical feeling of the middle period; while 'The Herald of Spring' represents my earlier time.

But few more pictures remain to be recorded, namely, in water-colour, 'Britomart' and 'Summer'; and in oil, 'Britannia's Vision'—my New Gallery picture this year. It is an attempt to present in allegorical form the outlook of the country, political, economic, and social, in the year 1897, conceived as a pictorial scheme. While so many can discern in paint the face of the sky and earth, may it not be possible also for others to discern the signs of the times? The picture seems to have proved more than usually irritating to the professional newspaper critics, with whom, indeed, from the first my pictures (in England at least) have found but little favour. At the Water-Colour, 'The Dawn' and 'The West Wind' complete my list, except a few studies of landscape, for which I have never lost my love, and which has been my chief school of sentiment and colour.

As to the general theory of Art which has influenced my practice, or perhaps has been evolved from it, if one may attempt to put it into words, it is something like this: Art of any kind is a means of expression at its best, the highest and most beautiful means. It is a language, in short, of the most delicate and sympathetic kind, having many varieties or, as we might say, dialects. But these varieties seem to fall into two main divisions, which have their different exponents.

On the one hand there is the art which springs directly out of nature—the record of impressions, or a rendering

of the forms, facts, and accidents of the external world—more or less imitative in aim. On the other there is the art which is indirectly influenced by nature—the record or re-creation of ideas, which selects or invents only such forms as may express a preconceived idea, as a poet uses words—more or less typical, symbolical and decorative in aim.

The artistic imagination and selective individual feeling may work in either kind, and the two kinds may occasionally overlap, and even be practised as distinct by the same artist; but, broadly speaking, the first is the record mainly of the *outer vision*; the second is mainly the record of the *inner vision*.

The first obviously depends much upon fidelity to the forms and aspects of nature; the second but little. The artist may draw entirely from memory, or invent freely as he goes on, and nature may become quite transfigured in his hands.

At all events I feel convinced that in all designs of a decorative character, an artist works freest and best without any direct reference to nature, and should have learned the forms he makes use of by heart.

We draw or paint, perhaps, as much influenced by what we know and feel as by what we actually see; and although between the artist who always works in the presence of nature—whose themes and motives are always taken directly from what he sees—and the artist who works from the result of past impressions, or by a kind of selective memory and creative imagination, there would appear to be a great gulf, the difference might sometimes be reduced to one of degree. The mind of the first kind would exercise its selective artistic function in the treatment of the work as it progressed, leaving out no essentials, and subordinating secondary facts to the main or central facts, which form the means for the expression of the motive of the work. His artistic powers might be concentrated upon the aim of impressing upon the mind, through the vision, the beauty, the mystery, the suggestiveness of some effect of light

"The Translation of Elijah,"
A Stained Glass
Window at the
Church of
"The Ark of the
Covenant,"
Stamford Hill
Designed by
Walter Crane.



actually observed—the golden dream of a summer afternoon—the stormy light of an autumn sunset—a city wrapped in the grey mists of morning or evening, when everything is lost in mystery, illumined here and there by a speck of light like the sparkle of a jewel amid the folds of diaphanous drapery; such effects as these could not be grasped and fixed at once, in all their entirety, as they appear in nature. The artist, however much of a realist, is driven to invent some species of short-hand—some method of representing to the vision such scenes. Each has to be passed through or absorbed by his mind and imagination; and it is upon this process of absorption—a kind of artistic summing-up of the essential facts or features necessary to dwell upon—that the artistic value of the work will ultimately depend. The power of the pictorial artist comes out in this direction.

I should be inclined to extend the meaning of the term *portrait*—to make it more comprehensive, so as to cover, or designate, in fact, the aim of the naturalist, or pictorial artist, and to differentiate him from the ideal, inventive, or decorative artist. Creative power may be important to the former however, just as naturalism may be important to the latter, but both would come out or be exercised in a different way and by different methods of expression.

In a really satisfying portrait of a person, we ask for more than a fairly accurate map of the features; we expect more. We feel there is often all the difference in the world between portraits of the same person by different hands. One, perhaps, might be more correctly described as a landscape—or a landscape treatment of a personality; another as a purely decorative arrangement; in a third, the subject may appear merely as a kind of

peg upon which to hang various theories of painting. At last, perhaps, we find the character we know in a picture, it may be uniting or combining some of the same qualities—the face instinct with life and thought—a living presentment of a human being—a portrait—a portrayal in every sense of the word. Examination and comparison between such a work and others less convincing only reveal greater subtlety of draughtsmanship, perhaps, or a lighter hand in painting, a more delicate and a more complete perception. The painter's language—his own particular kind of convention—appears to be in more complete relation to his conception of his subject, his mental and manual power are both greater—he is a master, that is all we can say.

In what we call an *ideal* work, we may be moved by qualities quite remote from any skilful representation of nature or natural effects.

A representation it will be, but it is a representation not of a concentration of the mind upon the translation of certain natural aspects or features—the sum of certain selected observations—but it will be the result of a concentration of the mind upon the translation of its own inner vision the sum not only of certain selected observations, but of the power of memory and imagination, stimulated, it may be, and enriched by all sorts of direct impressions from nature, but rather used as words and sentences to express certain harmonies of line, or form, or colour, consciously created, and not necessarily founded upon some motive directly observed in nature.

The ideal artist may, of course, derive as much suggestion from the external aspects of nature and the drama of every-day life he observes around him as the naturalist, but he uses his material in a different way.

We might be interested in a naturalistic picture of navvies reposing upon a railway bank in their dinner-hour. There would be plenty of room for artistic treatment—character, lighting, tone, and colour.

We might also be interested in a picture of a sleeping Endymion, full of mystery and poetic suggestion—and



Stained Glass
Designed by
Walter Crane



Lustre Ware
Pottery
Designed by
Walter Crane.
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Messrs. Maw &
Co., Ltd., Ben-
thall Works,
Salop

yet it is quite possible the painter of the latter might have derived his suggestion from a navy reclining upon a railway bank.

The naturalist is content to watch the eddies, the surface lights, the lucent shadows, the bubbles of the stream. The idealist cannot help seeing nereids therein.

The decorative designer, again, may rely almost entirely upon certain rhythmical arrangements of line, certain harmonious combinations of form, which, though they may correspond to certain lines of construction or movement in nature, may not really suggest or represent any natural organic form at all. He may, again, make use of certain natural forms, such as birds or flowers, in his scheme of line as his notes of form.

Design of this sort is of the nature of a kind of music appealing to the eye, and relying upon the association of ideas of linear beauty and harmonious suggestion.

The various technical conditions and limitations belonging to the various handicrafts, or the necessities of manufacture—to which the designer has to adapt his conceptions, his schemes of surface pattern, his linear compositions—these (conditions and limitations) really form the instruments upon which he plays. The true musician does not try (or want) to make the violin imitate the harp, or the violoncello, or any other instrument; he desires as an artist to give each instrument its own characteristic expression, and seeks, whatever his instrument, to interpret the music in strict accordance with its nature and construction.

In the matter, too, of the very elements of design or linear composition from one point of view of the construction of pattern, there are certain fundamental geometric bases, not only forming strictly logical patterns in themselves, but also furnishing

a consistent structure or kind of linear skeleton or scaffolding upon which, or by means of which, may be built and extended the varied and delicate fabric of surface design, which may either (for primitive purposes and simpler processes), severely emphasize the rigid geometric logic of the linear plan—square, or circular, or diagonal as the case may be—or disguise it almost entirely by a redundant superstructure of floral form. The limits of individual choice, taste, or invention, within this realm of design have never yet been discovered; although, no doubt, as in the natural world, types and species may be identified, and there appears to be an irresistible law of evolution, not only in the field of design regarded historically, but also as regards each individual or local development.

Under the operation of such a law we may observe how generally any kind of design—say, in pottery, textiles, or metal work—begins at first severely restricted, simple, and logical. In early art of all races apparently the beginnings of pattern consist in the repetition of certain constructive lines or of symbolic units. Horizontal lines emphasizing the shoulders or rims of vessels, enclosing the repeated form of the sun's circle; zigzag and meandering lines for water; sharp, indented points for fire. The fret and the serpentine lines almost seem to divide the primitive pattern world between

them, and long after they were actually visible as patterns by themselves, they controlled the general disposition and contours of the ornamental elements used, for instance, in friezes and borders of all kinds, and of different periods of art. If we follow the evolution of ornament, say, in architectural enrichment, from the severe Norman to the later phases of Gothic, we observe how the recurring points of the



Tiles
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thall Works,
Salop.

Portrait of
Walter Crane
by G. F. Watts,
R.A.

zigzag border form sufficient and pleasant linear contrast and relief to the massive simplicity and dignity of the round arch and the plain wall. The more complex dog-tooth serves the same office to the Early Pointed, and seems a lineal descendant of the zigzag. Then, with the use of more elaborate and deeply concave mouldings, the desire to enrich their hollows and get an extra sparkle and richness of light and shadow, and counteracting lines and masses against the recurring sweep of the mouldings, knot, and flower, and leaf, curling under and over in serpentine lines, or cut into isolated units, appear. Floriated crockets spring from the sides of gables, which break into the full blossom of the crocket at their crests. Then to control the exuberance of the carved stone-work, the architect again uses severe verticals and horizontals; or, rather, buttresses and parapets being necessary to meet the altered demands of structure in large windows and low-pitched roofs, artistic use is made of them. So the eye is gradually led back, and after the luxuriant invention and intricate carving of flamboyant work, is prepared to welcome the severe lines of column and lintel, of frieze and pediment of classical tradition, with its more restricted range of subsidiary ornament, and its main decorative interest centred upon the sculpture of the human form.

Something analogous to these changes may take place in the work of an individual artist (and every artist

would do well to remember the relation of all the arts to architecture). While he may be only conscious of striving after his own particular artistic ideal of technical perfection or harmonious creation, he may really be under the sway of an irresistible law of evolution, under which his temperament, acted on by his surroundings, has its seed and spring and flowering time, like any flower of the field.

However, apparently free and individual—and let us by all means have as much individual freedom as possible—we are still but units in a comprehensive scheme. We are related to our contemporaries to our age—to past ages—to our immediate predecessors, as our successors will be related to us. Time alone may put that relation in its true light, as it will determine the position of every artist; but I think we ought to be none the worse artists for realising these things, and possibly better men and women; and such a point of view ought certainly to help us in clearing our own path and determining our direction.

From the great universal storehouse every artist after his kind quarries out his material. Years of work and experiment teach him its properties, and give him facility in dealing with it, until he finally forms from it the speech and language which seems to him best fitted to embody and convey to the world what he has in his eye and mind.

WALTER CRANF.



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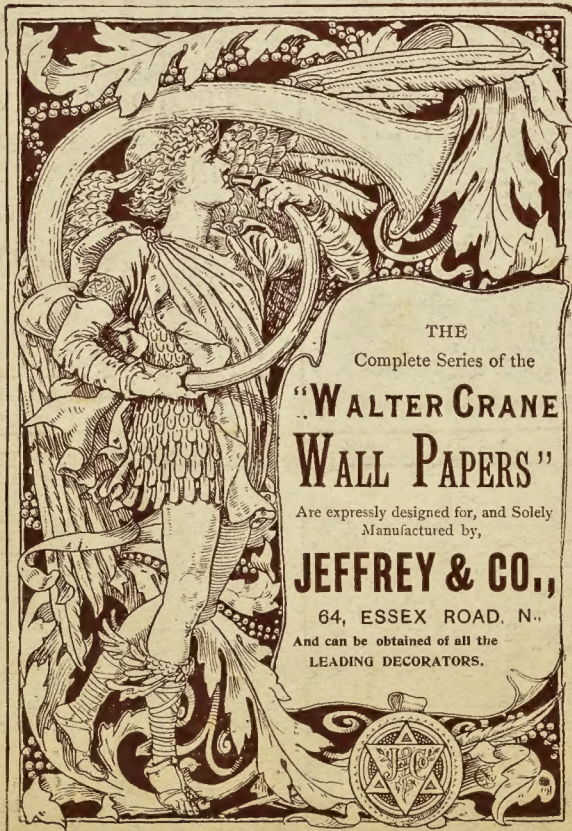
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